

THE AMERICAN GO JOURNAL

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American GO Association

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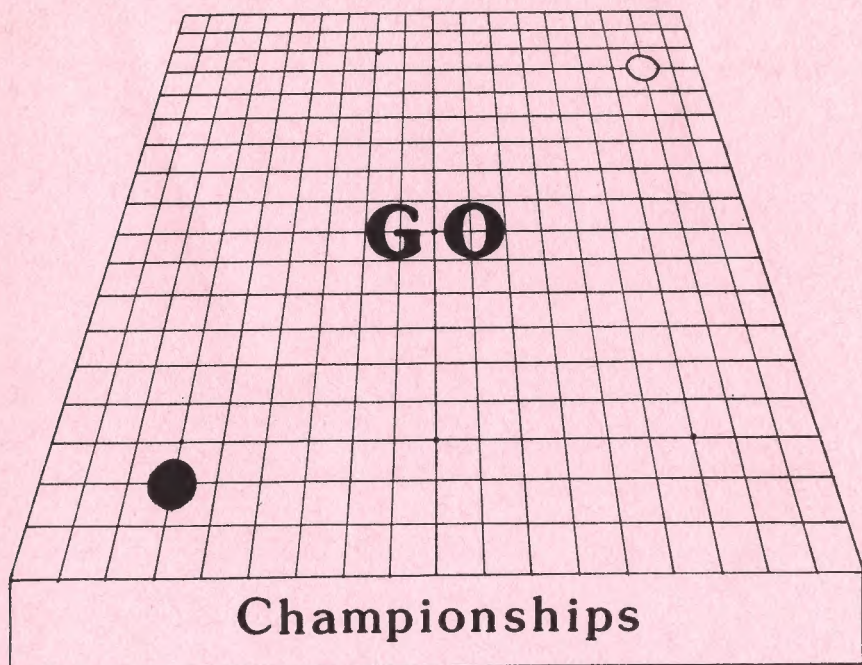


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13 LINE HANDICAPS.....	PAGE 6
TAKEMIYA VS. OTAKE.....	PAGE 8
FUSEKI TOWARD BECOMING SHODAN.....	PAGE 16
PENTE ANYONE.....	PAGE 22
KESHI AND UCHIKOMI (CONTINUED).....	PAGE 23

GO

An ancient board game which takes the simplest of elements: line and circle, black and white, stone and wood, combines them with simple basic rules, and generates subtleties which have enthralled players for millenia. Go's appeal does not rest solely on its oriental, metaphysical elegance, but on practical and stimulating features in the design of the game.

Go is easy to learn. The few rules can be demonstrated quickly and grasped easily. The game is enjoyably played over a wide range of skills. Each level of play has its charms, rewards, and discoveries. A unique and reliable system of handicapping brings many more players "into range" for an enjoyable contest even between those of greatly differing skill. Draws occur in less than 1% of all amateur games. A game of Go retains fluidity and dynamism far longer than comparable games; an early mistake may be made up, used to advantage; or reversed as the game progresses. There is no simple procedure which will turn a clear lead into a victory - only continued good play. Go thinking seems to be more lateral than linear, less dependent on logical deduction, and more a matter of a "feel" for the stones, a "sense" of shape, a gestalt perception of the game.

Beyond being merely a game, Go can take on other meanings to its devotees: an analogy for life, an intense meditation, a mirror of one's personality, an exercise in abstract reasoning, a mental "workout"; or, when played well, a beautiful art in which white and black dance in delicate balance across the board. But most important for all who play, Go, as a game, is challenging and fun.

AMERICAN GO JOURNAL

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The AGA is the national organization of Go players in the U.S. It coordinates and encourages Go activities and cooperates with similar associations world wide. As standard services, the AGA 1) Publishes the America Go Journal & Newsletter, which include Tournament schedules, club notices, and articles. 2) Sanctions and promotes AGA rated tournaments. 3) Organizes the U.S. Championships. 4) Distributes an annual roster of chapters and members. 5) Sells Go books by mail. 6) Maintains a U.S. numerical rating system. 7) Schedules tours of Go professionals. 8) Supports the creation and growth of AGA clubs. Chapters receive free publicity of tournaments and club meeting time, place, contacts. They are the link between the Go players (present and potential) in this country and the AGA. AGA chapter clubs get organizational aids as available. ***AGA members are included in the member roster and rating readout, may play AGA rated matches, in AGA tournaments, and join the growing ranks of those who support Go.

American GO Association

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THE AMERICAN GO ASSOCIATION

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To what other Go clubs or associations do you belong? _____

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AGA TOURNAMENT AND EVENT CALENDAR

4/5 September. U.S. CHAMPIONSHIPS. East: New York City, Hotel Lexington. West: Los Angeles. Rm. 2412 Ackerman Student Union on the UCLA Campus. THIS IS THE BIGGEST U.S. GO EVENT OF THE YEAR! Last year 162 players from around the nation participated. \$1000's of dollars of prizes. Visiting Professionals. A feast of a Go weekend. Both events AGA rated. Registration 9am Sat. 4 Sept. 3 games/day. Swiss-McMahon system. At stake are the 1982 U.S. Championship and the right to represent the United States in the 1983 World Amateur Championship in Osaka Japan next February. Western T.D.: Anthony Chen (h) 213-396-8725 & (w) 213-825-2807. Eastern T.D.: Terry Benson (h) 212-724-930-.

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Oct. 16 & 17. Manhattan Go Club Fall Tournament. "San Francisco Style". All strengths. Come when you can. Prizes! T.D.: T. Benson 212-724-9302

NEW YORK STATE OPEN DRAWS 46 PLAYERS

The new quarters of the Manhattan Go Club were full to overflowing on June 20th for the annual New York State Open. The winner and 1982 New York State Champion is Jong Moon Lee (in the striped shirt in the photo).

Joel Elfman arrived late but did well to take 1st in the upper handicapped section and Elezar Grinstein was 4-0 to take the lower handicap.

The successful event was an auspicious start for the new MGC site.



(Photos by Vinnie Falci)

NEW YORK STATE OPEN
JUNE 20, 1982

#	PLAYER	RANK	1	2	3	4	5	#	PLAYER	RANK	1	2	3	4	5	
1	Takao Matsuda	6d	22	15	6	11	4	2nd	13	Dave Wick	4d	10	2	9	20	3
2	Gan Suk Men	6d	21	13	5	10	6		14	Ed Andros	4d	9	19	7	-	-
3	Ron Snyder	6d	20	14	7	11	3rd		15	S. Matsuzawa	4d	8	1	10	24	18
4	Jong Moon Lee	6d	19	11	2	5	1st		16	K. Nishiyama	5d	7	16	17	19	-
5	Young K. Hwon	5d	18	7	2	8			17	Sam Cheek	3d	6	23	16	22	-
6	Joong-Ki Kim	5d	17	7	7	8	2		18	Yasuo Nakawa	3d	5	16	11	23	15
7	Men Yuan Hu	5d	16	5	14	3			19	Jin Kun Kim	3d	4	14	-	16	-
8	O. Yokota	5d	15	22	23	8	4th		20	Max Warshawer	3d	3	12	24	13	22
9	Tu Bao Pak	5d	14	5	13	2			21	Deborah Osborne	2d	2	10	22	-	-
10	H. Horiguchi	5d	13	21	15	2			22	Taka Onishi	2d	1	8	21	17	20
11	Harry Gonshor	5d	12	1	16	23			23	Jong Owi Park	4d	24	17	8	19	11
12	Kuan C. Kuo	5d	11	20	-	-			24	C. H. Hyun	4d	23	3	20	15	-

HANDICAP SECTION*

#	PLAYER	RANK	1	2	3	4	5	#	PLAYER	RANK	1	2	3	4	5	
1	Jonathan Nagy	2d	2	5	20	-	-	12	Tracy Wall	5k	13	21	22	14	-	
2	S. Roguchi	2d	1	3	8	18	-	13	Grinstein	10k	16	14	16	-	11	
3	James Wong	1d	4	2	-	-	-	14	James Lewis	12k	15	11	19	12	10	
4	Ed Downes	1k	3	8	7	5	-	15	Fong Chan	15k	17	16	17	22	21	
5	Yuki Ishizuka	1d	2	1	6	4	-	16	Robert Zoris	20k	17	15	13	-	14	
6	Dave Newman	2k	7	10	5	3	-	17	Michael Roberts	20k	16	19	15	-	-	
7	Hiroshi Okuyama	2k	6	11	4	20	-	18	Kenza Omura	1d	5	20	11	2	-	
8	Dan Densen	3k	9	7	2	-	-	19	Richard Simon	18k	-	17	14	-	-	
9	Owen Smith	4k	8	20	10	-	11	20	Joel Elfman	1k	9	15	1	7	-	
10	Roy Laird	4k	11	6	9	-	-	21	Wynne Evans	8k	22	12	-	11	15	
11	Vincent Falci	4k	10	7	18	21	9	**	22	Buzz Corey	8k	21	-	12	15	14

**additional rounds:

#	PLAYER	6	7
11	V. Falci	13	14
14	J. Lewis	22	11

*Normal handicaps used in all games.

*1st, lower kyū
**1st, upper kyū



GO IN OREGON

The New Portland Go Club needs a more central downtown location. They cannot pay any rent - but of course they bring the prestige of association with the oldest, finest game in the world. Until the lucky landlord steps forward, they will be meeting every Sunday at 2:30 in the Anna Mann dormitory at Reed College. For further information contact Max Barnard at (503) 224-6646.

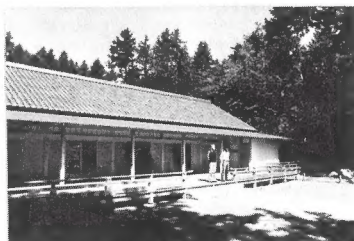
The Portlanders may not have a club, but they're sure doing well with club decorations. The Japanese Consul General has recently donated a non-circulating trophy to them. In addition Sen Suzuki, who recently returned to Japan, left them a trophy to compete for.

On January 23, the first such competition was held. Ki Om, shodan, won the Dan section; Scott Anderson, the upper kyu section; and the lower kyu section was taken by Scott McKay.

The pictures below are from a tournament held on Memorial Day in the Pavillion of the Japanese Garden - a most picturesque site. They were contributed by John E. Reiber. We will publish the results of the event when we receive them. (Anyway, a picture is worth...)



A VIEW FROM THE PLAYING SITE
Portland skyline and the Cascades



A VIEW OF THE PLAYING SITE
Pavilion of the Japanese Garden



A VIEW NEAR THE PLAYING SITE
Doug Cable, 3 dan - right



A VIEW INSIDE THE PLAYING SITE
Jeff Bradford, 10k - right foreground

GO IN OTTAWA

Mr. Tsuchiya 3D retained the title of Ottawa Meijin in a recent best-of-three title match against K. Song 2D, the winner of a round-robin among the six strongest Ottawa players to select the challenger. In other activity, a Go demonstration was given at an exhibition of Japanese culture sponsored by the Ottawa Japanese Cultural Society.

The club meets every Tuesday 7-10 PM in Room 215 of the University Centre, 85 Haste, Ottawa. For further information contact Mr. Tsuchiya, 2140 Fillmore Cres., Ottawa, Ontario K1J 6A4

VINTAGE GO '82

Wente Brothers Winery was the scene of the second annual Vintage Go tournament on June 12, 1982. Sixteen players attended the handicap event ranging in strength from 16-kyu to 4-dan.

The tournament has a unique structure. Each person plays three games. If you win two games, you get a bottle of Wente Brothers' finest. For three wins, you get two bottles. Somewhat logically, a jigo gets you a "split."

Games are played on the patio of the tasting room under large shade trees. Some people drink their prizes before winning them, sometimes resulting in their not winning them, but they usually don't care.

To be notified of next year's tournament, which will be held in late May or early June, please send your name and address to Paul Dubois, Box 2081, Livermore, Ca. 94550. Livermore is located about one hour from San Francisco between Oakland and Stockton. The tournament is sponsored by the LLL Go Club of Livermore.



Al Shannon, 5-kyu, left, president of the LLL Go Club, and Steve Herrick, 7-kyu, at last year's tournament.

1982 BC OPEN GO CHAMPIONSHIP

The 1982 BC Open Go Championship was held March 20-21, 1982 at the Japanese hall in Vancouver. The tournament was organized by the Vancouver Go Association and was directed by Rip Peterman.

A total of 36 players participated in the 5-section tournament, including seven from Washington State and one from Edmonton, Alberta. There were 14 players in the Dan classes and 22 in the kyu division. For the second year in a row Sungwa Hong, 5-dan, was the BC Open Champion. He defeated Jong Choi, 5-dan, for the title in the final round of the tournament.

An outdoor handicap tournament was held the first week in August. We hope to publish the results in a future AGJ.

1982 BC OPEN GO CHAMPIONSHIP

# PLAYER	RANK	1	2	3	4	5	# PLAYER	RANK	1	2	3	4	5
SECTION A							19 E Cheng	2k	16	18	21	15	20 1st
1 K Shimizu	6d	4	6	3	2	5	20 Y Kimura	2k	15	17	16	10	19 2nd
2 S Hong	5d	5	4	6	1	3 1st	21 B Nicholson	3k	17	15	19	23	18
3 J Choi	5d	6	5	1	4	2 2nd	22 M Jacques	3k	24	16	29	25	23
4 B Kruger	4d	1	2	5	3	13	23 R Neil	2k	18	24	17	21	22
5 D Cremonese	4d	2	3	4	14	1 3rd	SECTION D						
6 P Chaye	4d	3	1	2	11	8	24 I Choi	4k	22	23	30	18	25 1st
SECTION B							25 H Lewis	4k	29	27	31	22	24
7 R Langston	1d	11	14	9	12	16	26 M Kalosh	5k	30	32	28	31	33
8 D Park	1d	12	10	11	13	6	27 S Banta	5k	31	25	32	30	29
9 C H Lee	1d	13	11	7	16	-	28 B K Chang	5k	32	29	26	33	30
10 Y Cho	2d	14	8	13	20	12	29 F Yamamoto	5k	25	28	22	17	27 2nd
11 M Isobe	2d	7	9	8	6	14	30 S Wismath	6k	26	33	24	27	28
12 S H Lee	2d	8	13	14	7	10 3rd	31 H W Chan	6k	27	36	25	26	32
13 S D Lee	2d	9	12	10	8	4 2nd	32 R Woloshyn	7k	28	26	27	34	31
14 K Matsuda	3d	10	7	12	5	11 1st	33 J Schindler	7k	34	30	35	28	26
SECTION C							SECTION E						
15 M Chang	1k	20	21	18	19	17	34 L Kozak	11k	33	35	36	32	- 1st
16 M Sasakawa	1k	19	22	20	9	7 3rd	35 D Dean	15k	36	34	33	36	- 2nd
17 L Dowdell	2k	21	20	23	29	15	36 D MacDonald	15k	35	31	34	35	
18 K Hui	2k	23	19	15	24	21							

13 Line Go
by Terry Benson

A spate of correspondence about Go on a 13 line board has recently crossed my desk. For those in lunchtime clubs or with spouses or friends who find 19 lines too tedious or mind-boggling, 13 line Go is a fine quick game. There are some 13 line amateur tournaments in Japan and some literature exists on the subject including the long out-of-print book on the game by Gilbert Rosenthal of Baltimore. But handicapping on a 13 line board can be a problem. Roger White of Cleveland writes of a recent vacation.

"On the trip I was with an old time friend and 'sometime' Go player who could be very good I'm sure but has never gotten hooked on the game like the rest of us. Because of this casual interest I suggested we play 13-line, and he liked it..."

"I played white against this fellow and in the past we've had a fairly even game at 8 to 9 stones on a full board so we tried 4 stones for the 13-line game. After I had lost three or four games in a row rather badly we switched to three stones. I found then that I couldn't lose at all. After a bit it became clear that the extra stone made an overwhelming difference on the small board."

"It appeared that we should have been playing at 3 and 1/2 stones, but neither of us knew how to arrange that. A large komi allowance would not have corrected for this discrepancy because we found that the scores were almost always way out of balance at the end of these small board games. (On one of the four stone handicap games I found myself completely wiped off the board!)"

Fred Litt replying to Roger's letter observed that 13 line go "was all I ever played as a beginner. The reason was simple - it was a noontime game and we felt obliged to observe a 45 minute time limit since the boss's boss was one of the players. We frequently ran into the problem you cite, particularly at the rather large gap between handicaps of three and four."

"We solved the problem with unconventional placement of the last handicap stone. Our '3 1/2' handicap used three corners and the center and successfully bridged the interval. This 3 1/2 was so successful that we used it regularly as the next step when one player won three games at 3 or 4. (Remember that each handicap stone on the 13 line board is worth about two on the 19 line.)"

"Although the necessity was less, we also played other fractional handicaps: between two and three our 2 1/2 used diagonal corners plus the center; and, between one and two, our 1 1/2 gave black the center plus his own first move. It's not too superficially apparent that these are weaker than three and two handicap, respectively, but the diagrams will clarify. Figure 1 shows the starting handicaps of 3 1/2, 2 1/2, and 1 1/2. Figure 2 shows the normal result of 3 and 2 1/2 handicaps after white's first and after black's second move. In the 3 handicap game, black normally plays shimari against white's corner; but in the 2 1/2 handicap he will normally play in the vacant corner. The result then is as if in a 3 handicap game black answered white's first move by playing in the center, obviously weaker than the normal 3 handicap. Similarly Figure 3 shows that white has been allowed to play first in two corners in the 1 1/2 but not in the 2 handicap. While their application is less necessary, these (1/2 handicaps) could also be used in the 19 line game."

FIGURE 1

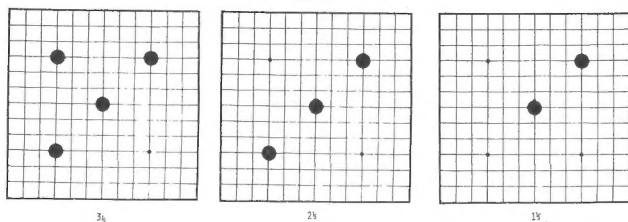


FIGURE 2

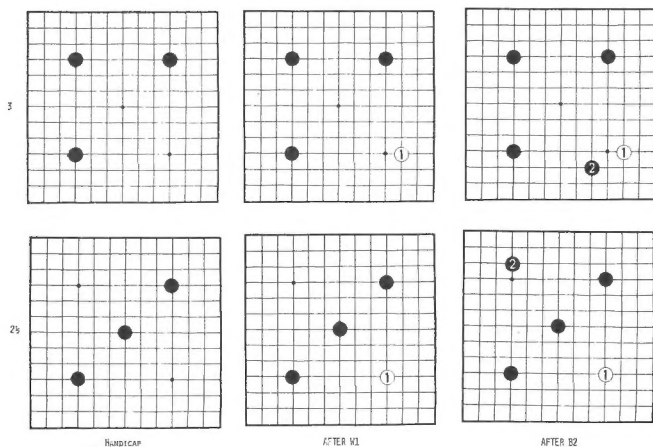
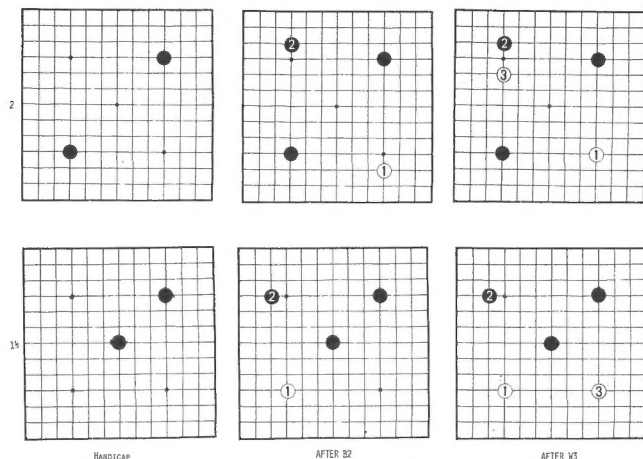


FIGURE 3



In teaching Go I use the 13 line board as a stepping stone between the 9 line board on which I ALWAYS start a beginner and the "tournament size" 19 line board. If Go is ever to become a truly popular game in this country (chess is NOT popular) the board it will be played on will probably be the 13 or 9 line. While experienced players and purists may disdain the smaller formats, Go on a small board is far from trivial and lots of fun. If you haven't tried it, do!

6th ANNUAL MEIJIN TOURNAMENT CHALLENGER LEAGUE, GAME #6

(Translated from the Asahi Newspaper by Bob Terry)

B: Honinbo Takemiya Masaki

W: 9-Dan Otake Hideo

Allotted time: 6 hrs./player

ENTER THE FORMER MEIJIN

This game was played on Jan.
8th at the Nihon Kiin in Tokyo.

The Go world customarily starts the new year on the 5th with the traditional opening ceremonies, but what with amateurs joining in and sake being passed around, the serious games are postponed to this day, 3 days later.

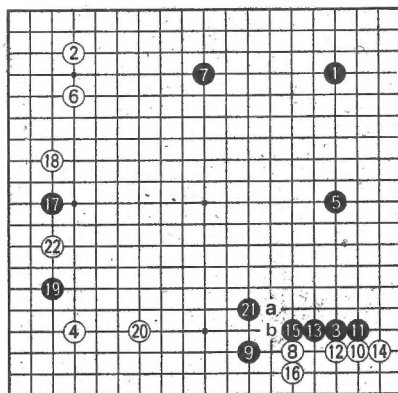
A great throng was in attendance this day. Besides this game there was the face-off between Rin Kai Ho and Kobayashi Koichi in the Meijin League, and the Honinbo League saw the East-West match-up between Kato Masao and Hashimoto Shoji. Elsewhere on the 5th floor, in separate rooms, Sakata Eio, Takagawa Shukaku, Shimamura Toshihiro, Fujisawa Hosai, Yamabe Toshiro, a distinguished company indeed, were lined up for battle. The new Meijin Cho Chi Kun reverted back to a simple 8-Dan for the Oteai in the hall on the 6th floor. It seems that after 2 or 3 victories he'll rise to 9-Dan and be free of the Oteai. He must feel in his heart that now the time is ripe, since his face looks bright and braced for action.

Among the figures arrayed, this was the game selected for the in-house T.V., and the players luxuriated in their solitary occupation of the Yugen Room. When I saw the lone form of Otake sitting waiting in what is traditionally the place of honor and wiping off the Go ban, I had an hallucination that the best of 7 Meijin match was even now about to continue. But at length Takemiya and not Cho Chi Kun appeared, and when the buzzer signaling the start of play sounded, Takemiya immediately played his first move at the star point in the upper right corner. Again in a replay of the previous Meijin Match, Otake composed himself by taking 3 minutes for W2 and 5 minutes for W4.

B layed out a Sanrensei with B5 and then took the big point at 7. In response to the kakari at W8, B precipitated the invasion at the 3-3 point with W10 by squeezing at 9 in order to seal him in with B11. Faced with Takemiya's inclination to rapidly expand his sphere of influence, W, pondering carefully, embarked on a plan with 14. Because of this sagari, B could exchange 15 for W16 and, leaving it at that, wedge into the left side at 17. If perchance W wants to avoid this invasion, he has only to play at 16 instead of 14, and when B plays at a, use his sente to develop at 17. Since Otake chose not to do so, he must not have feared B's invasion at 17, but instead valued the prospect of making B's under-side vulnerable with 14.

W20 aimed at the hane at b, and when Takemiya reinforced at B21, Otake undertook to invade at W22.

Time: B 17 min, W 25 min.



Game Record 1 (1-22)

THE PERCEPTION OF A PRO

The invasion of W22 wasn't played with the intention of picking a fight here.

"W takes the opportunity to play 24 in response to the jump of B23, and in reality has been itching to jump up here. Since it is Takemiya who's playing, one can expect at any moment to be capped at 24," said Otake.

What is usual is for B to play a jumping-turn at 24 after first jumping to 23. But Takemiya's favorite trick is to cap at B24 all of a sudden, without the preparation of B23. Somehow, he then creates a huge moyo in the center before one knows it. Well-versed in his ways, his elder colleague here seeks to clip his wings.

W leaves the one stone at 22 for aji, but no sooner does he invade the upper side at 28 than B instantly plays the attachment in the upper left corner at 29.

Just what does the reader think about this B29? Any pro, no matter who, upon seeing W28 would immediately want to attach at B29. If the reader is nodding his head, and thinking, "Of course, it's quite evident," then it's reasonable to credit him with the perception of a pro. On the other hand, if one is wondering why this attachment is played, the answer is that the direction of play will be decided by W's response.

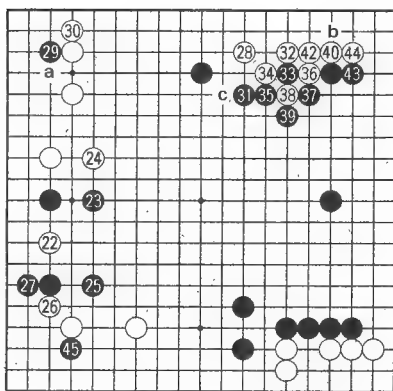
If W blocks at 1 in Diagram 1, B will attach at 2, and following W5, initiate an attack with the checking extension of B6. In this case the 2 moves of B2&4 serve to reinforce his shape.

As this is distasteful to W he descends at 30, but since B can later nobi in the corner at a, this time he caps at B31, and even though he lets W live and suffers the attendant loss of profit, he's not dissatisfied. The loss of territory here can eventually be made up with Ba.

Such is B's motivation, but in order to blockade the upper side, the attachment of 33 is tesuji. If B blithely encircles W with 38, after living with b, W will aim at cutting by means of an attachment at c. After the attachment at B33 the sequence to W44 is a one way street.

Time: B 1 hr 4 min, W 1 hr 4 min.

(continued next page...)



Game Record 2 (22-45)
B41 @ 33

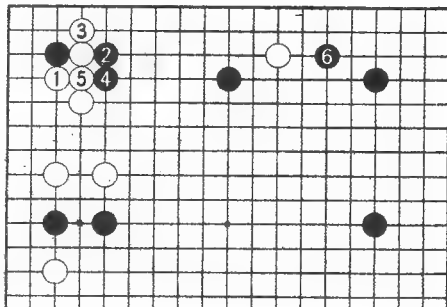


Diagram 1

GO IN OHIO

The Akron University Go Club meets every Friday from 1 PM to 11PM in the Centennial Room, Gardner Student Center, Akron, OH. There are currently 6 active members who hope to keep the interest of a number of interested beginners.

SEVENTY-FOUR MIN. MEDITATION

Takemiya slammed B45 down and the stones on the board quivered ever so gently. With his lips pressed tightly together, Otake's expression turned severe.

Since W's structure is a thin 2-point jump, the attachment of 45 is the vital point. B entering at 3-3, that is, B53, lacks force as W will block at 45. With the attachment of 45, if W blocks at 53, B will hane out at a and isolate the stone to the right. Furthermore, if W blocks at b, B will nobi into the corner at 53 and W is at a loss for a move. Blocking either to the right or left is uninviting, so: "When in doubt tenuki!" W hanes in at 46 and connects at 48 and it seems he has no choice to play otherwise.

Here Takemiya fell into a deep meditation lasting 1 hour and 14 mins. Most likely he had already decided to jump to B49 for his move, but then W can severely cut him off at the root with W55. It can be imagined that he spent the greater portion of his meditation reading out the counter-measure to this.

Diagram 2 shows one variation in the event that W cuts at 1. Blocking at B2 is essential, but it seems that B is left in tatters when W cuts at 3 & pushes thru with 5 & 7; however, W must backtrack with 9 while W is able to hane at 10 and is unfazed. Even though the whole left side becomes W's territory, the knight's move of B20 is a splendid move, and what's more, in keeping with Takemiya's style. In the corner, B has the nobi of a left, and if W resists at b, Bc, Wd, with Be W loses the capturing race because of his shortage of liberties.

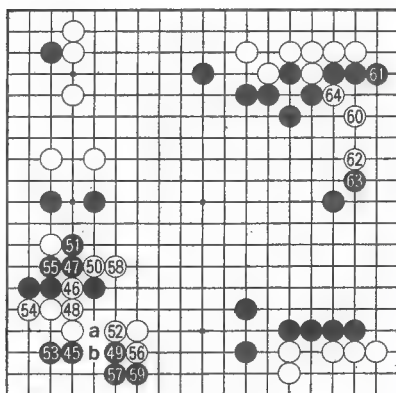
W cuts peacefully toward the center with 50 because Otake, for his own part, viewed the division of Diagram 2 with distaste. Once this is played, the moves up to B59 are inevitable and comprise, in the standard phraseology, a reasonable division of profit and influence. Taking sente, Otake advanced into the right side with W60. With his move following W64, Takemiya committed a grave error.

TAKEMIYA'S GRAVE ERROR

The stones are jam-packed into the upper right corner area, so before proceeding, please run thru the order of moves leisurely.

W went after the 3 stones by cutting at 64. Of course, Takemiya knew just what was coming and planned to sacrifice them in order to seal off the center. B hanes at 65 and when W ataris at 66 and nobis at 68, B takes the opportunity to atari at 69, and then fences W in with 71. The moves to the cut of B85 follow, leading up to a lull. What about this result?

(continued next page...)



Game Record 3 (45-64)

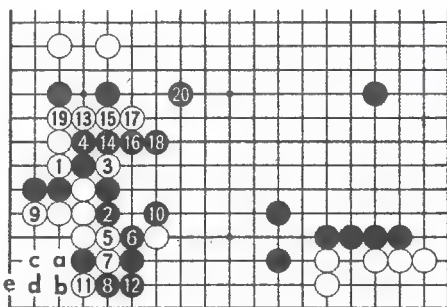
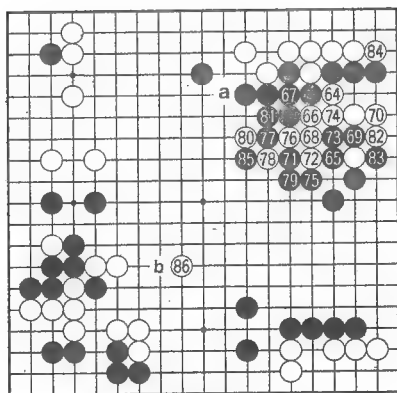


Diagram 2



Game Record 4 (64-86)

"No matter how you slice it B's clump of stones is horrible. And W gets sente too," said Otake.

Takemiya, too, "Horrible, horrible, here I started to see red. I was left with gote and bad aji as well."

B's clump of stones resulted from being forced to connect at 81 and what was meant by "bad aji" was the attachment of Wa that remained.

When B hanes at 65, the moves to 85 are inevitable. In other words, B65 was bad. Simpler and better was to force the sequence in Diagram 3. W8 is something of a stylish plan, Ba isn't sente, but if he tenukis, W can jump in at b. Then again, B also has a counter-

measure: the dazzling move of 1 in Diagram 4. If W blocks at 2, B3 is sente, and if W plays 2 at 4, B can tenuki since now W cannot jump in to a. If Wa, B pushes through at 2, and with Wb, Bc a seki results.

Anyway, if B plays as in the Diagrams he can take sente and turn to the splendid point of b in the Game Record. One is often instructed to replace a stone of one color with that of the other, but here the difference between W hopping out at 86 and B pressing in for the attack at b is obvious. For the up-and-coming Takemiya making a blunder like this must have come as a shock.

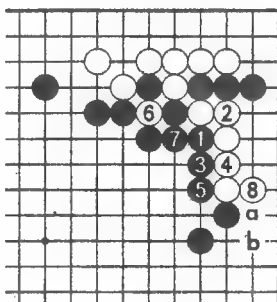


Diagram 3

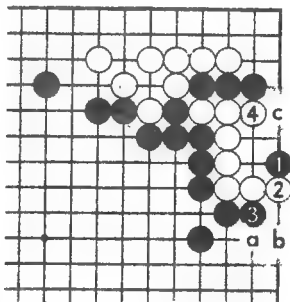


Diagram 4

(continued next page...)

GO IN WASHINGTON STATE

The AGA has an ardent player and generous supporter in the Port Townsend area. Robert Spafford's Port Townsend Go Club meets irregularly; we are informed that meetings are conducted "whenever more than two players meet". For more information contact him at 737 Quincy, Port Twonsend, WA 98638.

GO IN MINNESOTA

The Rochester Go Club meets Thursdays 7:30 - 10:00 in Room 1-132 of Mayo High School. There are 4 - 10 players each week, and a total of 15 - 20 members. For further information contact Hitoshi Doi (507 289-0524), or Michael Goerss (507 281-4987).

W COMES INTO HIS OWN

B badly bungled the maneuver in the upper right area, resulting in bad shape and the weak point of a left for W to aim at, but most painful of all was getting stuck with gote. What it boils down to is instead of B taking sente and turning to the lower left to attack W, on the contrary the splendid point of 86 has been granted W, which is awful.

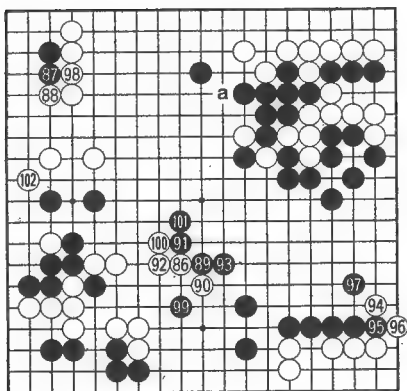
"Certainly W handled it well here. But everything preceeding this was clumsily done, so I didn't feel at all at this point that W was on top. Rather, the game was just getting started," said Otake.

However, it appears that Takemiya lost his composure as a consequence of the shock he experienced. In the still unresolved upper left corner B went into action with 87, but only to exchange this for W88, and then abruptly turn to surround the center with the attachment of 89. The rhythm of the B stones went all haywire here. For 89, B must continue operations in the upper left corner.

One wonders, accordingly, what to play there, but the tesuji of B1 & 3 in Diagram 5 is powerful. These moves were pointed out by Ishida Yoshio in the press-room and all the pros present agreed enthusiastically. At first it seems that B has a rickety shape, but faced with these moves W is at its wits end. If W plays

a, of course B answers with ko at b since he has so much ko material in the upper right; if W loses this ko his shape is in tatters so he won't be able to fight it after all. Such being the case, W's continuation is probably the block at a in Diagram 6. From the atari of B2 to the sagari of B8 is about what to expect. If W plays a it's likewise ko, but if W loses this ko B can later push through at b. There are other variations, but anyway, B has to play as in Diagram 5.

After jumping in at 94 and sealing the fate of the B stones with 98, the advantage is clearly W's.



Game Record 5 (86-102)

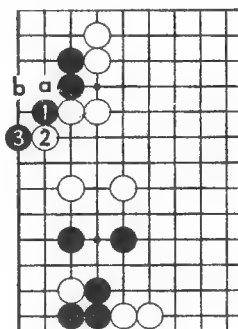


Diagram 5

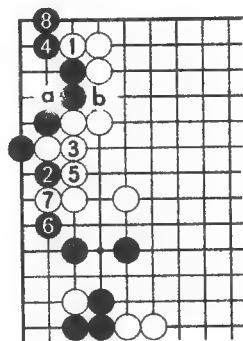
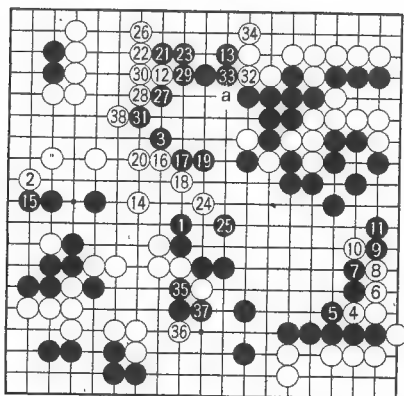


Diagram 6

SOLID YOSE

The 2 B stones in the upper left corner withered on the vine without having a chance to fulfill any function besides solidifying W's large expanse of territory. For Otake, the time bomb ticking away menacingly



Game Record 6 (101-138)

With a nod of the head, he played B3, defending against the unpleasantness of Wa and at the same time aiming to surround the center on a grand scale. Otake, playing carefully, disposed of the lower right in sente and then, after instigating the block of B15 with W14, attached with 16 and hane with 18. This appears to be a daring play, but in reality it's solid yose. B can't resist.

If B cuts with 1 in Diagram 7, W might let him take one stone by playing atari at 6, but there is also the powerful nobi of W2. Since W with cut at 3 if B plays a next, the connection of 3 is the only move. Then W can stubbornly persist with 4 and he can't be cut off from the center. And even if B separates W with 5 & 7, since W can settle his group easily with 8 & 10, one wonders what B is trying to accomplish.

This being the case, B19 is unavoidable, and Otake calmly pulled back to W20. B attached and drew back on the upper side with 21 & 23 and then W, after forcing once with the kosumi of 24, descended to 26. Takemiya must also have been dismayed to see W play gyaku-yose (reverse yose) at 32 & 34. With Otake's skillful maneuvering, Takemiya was given no chance to counter-attack, and by the time W rolled around to 38, the game was decided.

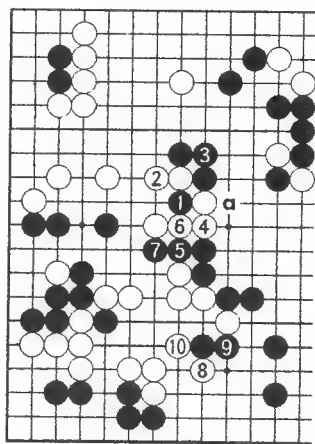


Diagram 7

(continued next page...)

GO IN NORTH CAROLINA

Jay Dunbar, the director of the Tai-Chi Center located at 105 E. Main St., Carrboro, NC 27510, reports the formation of a new Go club. It meets the first and third Tuesdays of the month, on the premises of his center. For further information call 919 942-1887.

has been defused nicely and one can imagine the relief he felt and at the same time, his confidence in victory. The finger he used to play the kosumi of W2 came to relax. With it, he stood his fan upright in his lap, and resting his other elbow on top of the tip, he assumed a characteristic pose, with his hand cradling his chin.

"Otake Sensei, you've used 3-1/2 hours," came the time-keeper's voice, but Otake didn't respond. Instead, Takemiya asked, "What about me? How much is left?" A tense voice, reflecting the bad situation he was in; if I don't make my play now... this is what I read in that voice.

"2 hours left."

TAKEMIYA FALLS SHORT

When W gets the block of 38 in, considering the atari of Wa, B has horrendously bad aji. Takemiya poked at B39, seeking the impetus to settle the shape in the center with 41 & 43. Now the boundary of the center was clearly defined. All that remained to be contested was the left side and the lower side. Since the outlook was in Otake's favor, in order to bring the point home he had only to exercise the proper degree of restraint.

First off, W poked at 44, harassing B while setting out to wrap up the left side. This was a cunning play. If B carelessly connects at 1 in Diagram 8, W attaches in the corner with 2, and B can't block at 3. With the sagari of W4, things take a turn for the worse; indeed it doesn't seem B can live. Of course, it's out of the question for B to play 3 at 4 and allow W to nobi into the corner at 3.

Accordingly, Takemiya played the kosumi-attachment of B45, and after W pushed through at 46 & descended to 48, B added the move at 49. If in answer to this W is too eager for success and cuts with 1 in Diagram 9, B annihilates him by pushing through with 2 & 4. B pokes at 6 when W blocks at 5, and B10 finishes it up.

He can't cut directly, but there are various forcing moves which aim at the cut, so when W presses at 50, returning to B51 is unavoidable. W took this chance to settle things on the lower side, Otake demonstrating his efficient mop-up operation. No matter how hard Takemiya might try, there is nowhere left to play.

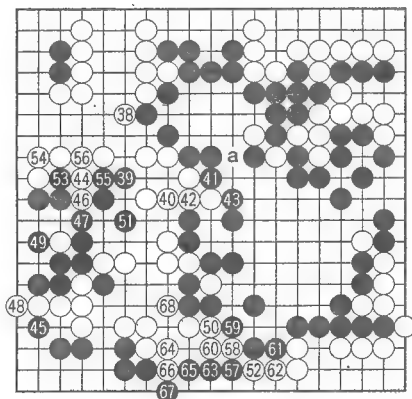
OTAKE MAKES A GOOD START

When B played the kosumi-attachment in the middle of the left side at 197, Otake instantly responded with W198. He then returned his hand to beneath his lap-rug and quietly waited while Takemiya's eyes swept the board dizzily. Of course, he was recounting. 8 minutes went by while the ticking of the time-keeper's clock echoed through the room.

"I lost, huh? No go."

At 10:36 in the evening Takemiya announced his resignation in a clear voice.

We've played the board out up to the last moves of W14 & B15 (Diagram 10) in order to make it easy to count, and the result can be calculated as 81 points of territory for B and 80 points for W. B is only one point to the good on the board, so deducting 5-1/2 points komi, he loses by 4-1/2 points. Explaining things for the middle kyu players and lower: it's usual



Game Record 7 (138-168)

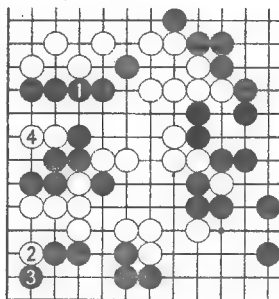


Diagram 8

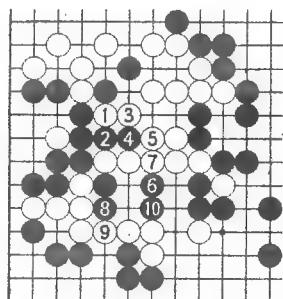
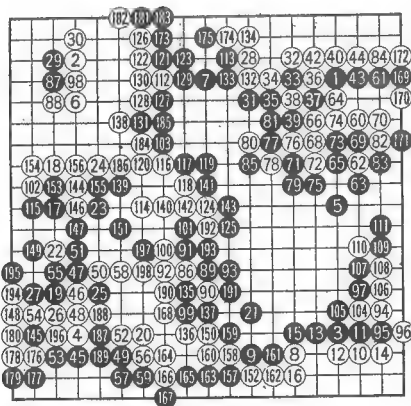


Diagram 9



Game Record 8 (1-198)

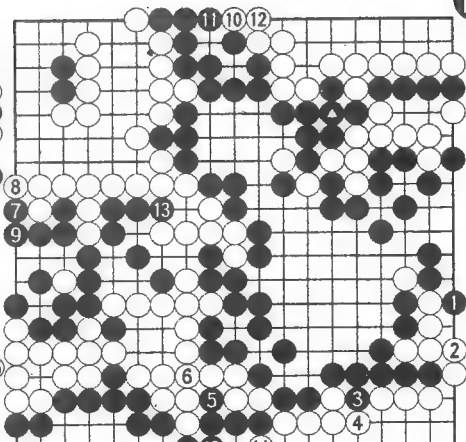


Diagram 10

to calculate the captured stones twice; for example, in the upper right corner W has 16 points of open space, and counting the 4 B stones that will be taken up, double, makes, altogether, 24 points. Also, the ko at the small triangle stone cost each side a stone and so neither side gains. Takemiya succeeded in encompassing an immense area of 65 points on the right, but it doesn't match the combined might of W's 3 corners.

For Otake, the first round has given him a good start towards recovering his title. Next he faces Sato Masaharu, 7-Dan. Takemiya, now at 1 win & 1 loss, squares off next against Kobayashi Koichi, 9-Dan.

W wins by resignation.

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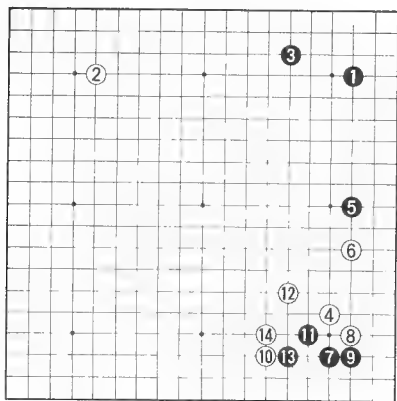
Originally appearing in *Gekkan Go Gaku*, Feb. 1978, under the title *Joban no Seitai Kaibo*.
Translated by Dennis Waggoner

This study is derived from an actual game between players of *shodan* strength.

With Black playing at 5, having left an unoccupied corner, one will want to know some ironclad rule for handling the *fuseki* from this point. White comes up with the play at 6 when in fact a play in the vacant corner should be made. The rashness of White's play at 6 is a good example of what I see to be the greatest shortcoming of an amateur's game. Psychologically, White would not like to see Black's influence expand any further along the right side.

A basic precept of the game is that of alternating plays. It has been stated time and again that, if your opponent encloses a large territory, it is the normal course of things to enclose an approximately equal amount of territory elsewhere. Consequently, *fuseki* is based on the fundamental principle that *oba* (large points) are occupied by turns.

Game Illustration 1



In Game Illustration 1 Black has defined a potential territory with plays at 1, 3, and 5, but must still make some sort of strengthening play for it to be considered secure. Because of this, it is best not to become overly anxious at the prospect of your opponent creating such a large territorial framework.

So again, it goes without saying that the more natural play for Black 7 would be in the vacant corner. Were this to be done, a White play at 7 produces a reasonable shape by comparison. In fact, it's a good result for both players.

White 8 is another example of an amateur's recklessness. It's not a good play. The play at 1 in diagram 1 would be more normal. Most likely Black will *hane* at 2, which should not be in the least distressing—simply cut at 3. It is commonly understood that "when your opponent cross-cuts, extend on one side," which is the ultimate result in this case. White has nothing to be dissatisfied with if this is remembered.

Diagram 1

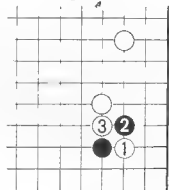
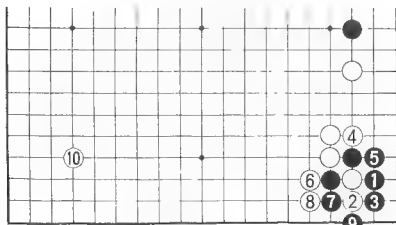


Diagram 2



Should Black play the sequence beginning with 1 in diagram 2, White's strategy is to sacrifice two stones with plays through 10, and thus quickly take a commanding lead. White 10 is a most agreeable play, for it has the effect of severely hindering Black's game development.

The *kake* at 1 in diagram 3 is another good method for White to consider in this case.

Black 11 is a faltering attempt; it completely offsets the bad play of White 8. In this instance, Black should play *tsuke* at 1 in diagram 4. Now, when White plays the *hane-dashi* at 2, Black has a very strong sequence beginning with the incision at 3 and continuing through 7. There is absolutely no reason for Black to fear this fight.

Diagram 3

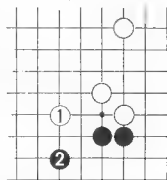


Diagram 4

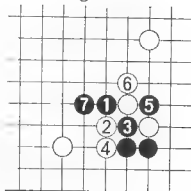
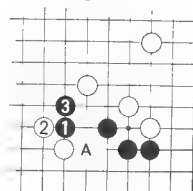
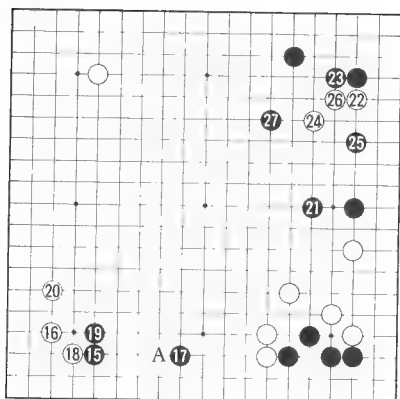


Diagram 5



Black 13 is also a faulty play. As a matter of course, Black should have played at 1 in diagram 5. After the *hane* of White 2 and the stretch of Black 3, a play at A by White is somewhat awkward. White now has the problem of deciding what to do with two groups of stones, while Black has only one group to worry about. With this, one must recognize the importance of beginning to develop outwardly.

Both Black 15 and White 16 are good ideas. However, the wide extension of Black 17 could possibly produce some problems. White has a reasonably powerful reply by driving a stone in between at 1 as in diagram 6. The sequence through Black 8 is one possible *joseki*, but White can then follow this up with the excellent play at 9. After this, I would much prefer White's potential on the left side to Black's development on the lower board.



Game Illustration 3

Owing to this circumstance, we might speculate on a variation such as the one in diagram 7. But all things considered, the situation in diagram 6 is a bit better as far as Black is concerned.

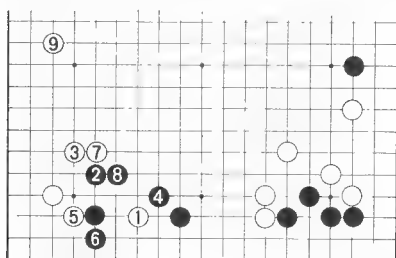
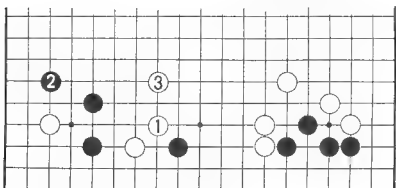


Diagram 6

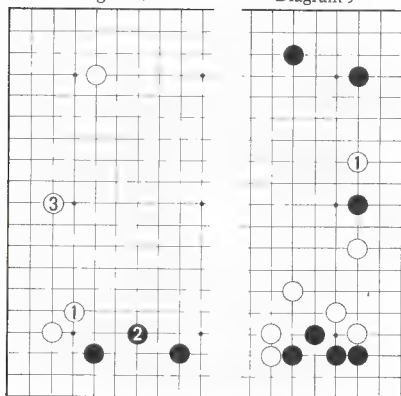
Diagram 7



Perhaps White will play the *kosumi* at 1 as in diagram 8. Should Black then play at 2—there being no other real choice—White can, nevertheless, take the left side

Diagram 8

Diagram 9



with a play at 3. But, in accordance with the overall board situation, the *uchi-komi* at 1 in diagram 9 is a much more auspicious play.

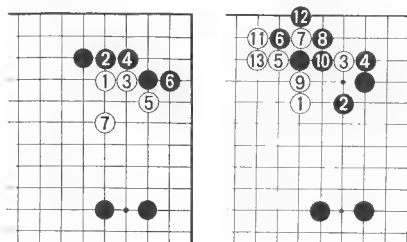
Because of Black's extension at 17, White has been given a choice as to which of these sequences he can play. For this reason, I think that Black would have been better off limiting himself to the two-space extension at A.

In the actual game, however, White unfortunately plays the *kosumi* at 18. Black's extension at 17 now turns out to have been an acceptable play—especially after ascending at 19. One might well remember that when the three-space extension such as Black 17 is made, you should absolutely never play a *kosumi* such as White 18. It may only be worth considering were Black to have made a two-space extension at A.

Black 21 is a fine point to occupy at this time. White's idea of playing at 22 is adequate, but it can create some problems. The more common method of invading this territory for the purpose of reduction is the sequence from 1 through 7 in diagram 10. Even the method shown in diagram 11 produces a better result than the situation which developed in the game.

Diagram 10

Diagram 11



It is important that one play with a sense of "lightness" in shape; this should be fundamental in your thinking. (Under the circumstances, a play such as the *keima*—knight's move—at 24 is well put.)

If the fighting strength of your allied stones is solid, and if there are enough such stones, your play should further enhance this strength. On the other hand, if you are the one on the run, you must quickly and lightly take measures to salvage your stones. Should your opponent's territory be expansive, you must hustle about with tactics for life so as to prevent any serious loss.

White's *tsuke* at 22, therefore, is not very good because Black can play against it in such a way as to make good shape. It is thus important to understand the desirability of the concepts behind the methods illustrated in diagrams 10 and 11.

The severe attack Black initiates with plays at 25 and 27 is indicative of a very strong player.

A different and more easily understandable strategy, rather than Black 27, is the sequence in diagram 12. Black secures one area with the play at 1, White jumps out with 2, then plays at 3 and 4 are exchanged, and now Black can simply play at 5. Although White does have attacks in this area, Black need not be concerned about any further loss of real territory.

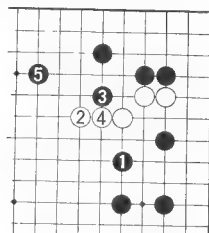
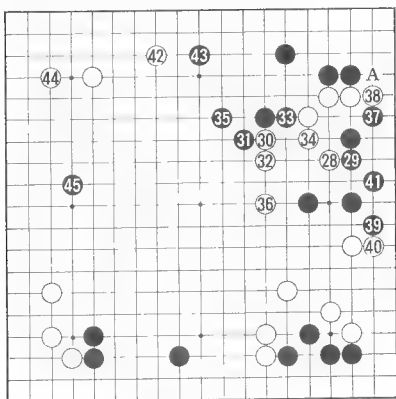


Diagram 12

The last few plays have no real bearing on the immediate *fuseki*, but because they focus on a good method of handling the situation I could not help but include them.



Game Illustration 2

In view of the fact that, once having initiated the sequence with 31, Black will eventually have to go back and play the *kake-tsugi* at 35 anyway, he might just as well have quietly stretched at 1 in diagram 13 in the first place.

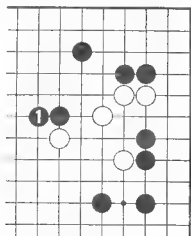


Diagram 13

Black 35 should unconditionally have been played at 1 in diagram 14. Next consider a play at A; Black then need have no further worries about eyes for this group.

Accordingly, White 36 might be played at 1 in diagram 15. If Black then plays at 2, for example, White's *kosumi* at 3 presents some real problems for Black, primary of which is the stealing of the eye making potential. The worm has turned, and now Black is under the gun.

Diagram 14

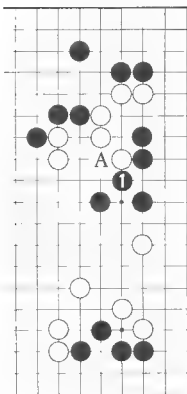
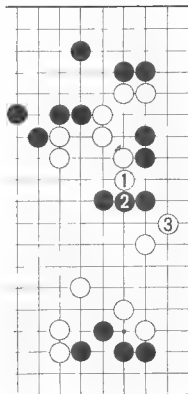


Diagram 15



Black should by no means have played the sequence from 37 through 41. This is particularly undesirable considering that White has been able to play a stone at 38 which can have severe repercussions with respect to Black's corner territory.

It's probably not a good idea for Black to follow this sequence with a play at A, but it should be kept in mind that White can take the initiative here by playing the *hane-tsugi* at A, and thus later turn further into the corner securing a portion of it for himself.

White digresses from the situation on the right side and turns to developing the upper board with the play at 42. I might better have been played one intersection further to the right, but it is a good play none the less.

Black 43 is not a bad play either—worth perhaps 80 points in all—but an invasion of the upper-left corner with a play at 44 is also a good idea. After the hypothetical sequence of diagram 16, Black has achieved an extremely good overall board position.

Black 45 would have been better played lower, as at 1 in diagram 17. When you think about it, Black can still expect to extend into the center, and thus needn't have

Diagram 16

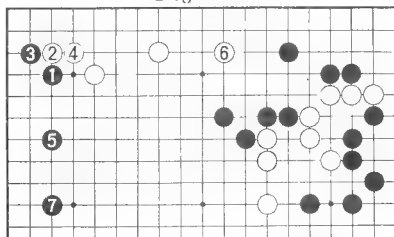


Diagram 17

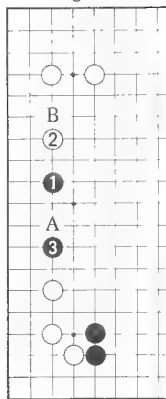
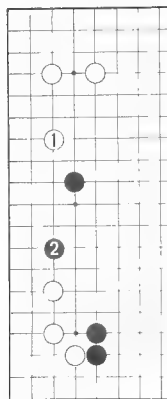


Diagram 18



posted the stone so high. In the long run, the play at 1 in diagram 17 provides a much better sense of balance. If White 2, Black 3; if White A, Black simply plays at B. Is there not somehow an instability with respect to Black's position if, for example, Black plays at 2 in response to White 1? Well, the game did in fact proceed this way.

It is clear that both players have their strengths and weaknesses, but it is also evident that both are worthy of being considered *shodan*. Despite the great fluctuations, the game is quite adequate, and is certainly an interesting one.

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(OFFER VOID AFTER 10/1/82)

An Open Letter to the AGA Members from Sidney Kobashigawa
U.S. Representative at the 4th World Amateur Go Championship

I would like to thank the AGA for organizing the U.S. Championships and the Nihon Ki-in and Japan Air Lines for sponsoring the World Amateur Go Championship. I had dreams of competing in the Go Championship in Japan sometime in the distant future, but I never expected to be in contention for becoming the U.S. representative this year. This was the first time I had participated in the U.S. Championships and I entered to gain experience for future tournaments. Somehow everything turned out right for me. I feel I was very lucky.

Even after winning the playoffs to become the U.S. representative I still did not feel worthy or able enough to play in the W.A.C. The U.S. had placed well in the last two World Amateur Championships and if I did not make a decent showing, I was afraid I could not return to the U.S. (Go players are a hard bunch to live with sometimes.) This, plus the fact that I usually lose my first game against someone I have never played before, was on my mind. To make things worse I had fallen into a slump from November of last year and did not know if I could recover before March. So how did I feel about going to Japan? Well, I was not nervous or scared, yet I was not happy and excited. I went with a clear mind not expecting anything and not knowing what to expect. (Whatever happens, happens.)

My first opponent was Ernst Novak of Austria. I drew black in this game which gave me a "good feeling". (Unfortunately, this was the only tournament game in which I held black.) I felt I had a better than even chance of winning once I drew black. I came out of the fuseki with a bad position and had lost hope of winning, but fuseki is not my forte. (A shodan could probably beat me at fuseki.) I am a strong middle game fighter and solid end game. player. Somehow I reversed the outcome of the game and my opponent resigned.

The same thing happened in the second game (against Fred Hansen of Denmark). Once again I had a bad fuseki but fought my way back to win the game.

Now I was in the final eight. Anything I did after this I felt would be topping the cake. My opponent in the third round was Mr. Kim of Korea. I thought that if I drew black for this game I could pull an upset. I guessed wrong on the draw for colors and I felt that I had already lost. (I must apologize right now before I say any more for the poor attitude I took toward this game.) In effect I lost the game twice: first when I drew white and second when I resigned.

After this loss I was determined to win my next two games to make up for my poor showing in the third. My fourth opponent was Roy Tomes of New Zealand and the game we played was very exciting for those who like to see large groups fighting for life or death. I killed two big groups, won the game, and felt I had redeemed myself.

The last tournament game (against Fernando Aguilar of Argentina) was one that hurt me badly. This is one game that I could have won and should have won. Of course there are hundreds of games that one "should have won" and it's easy to win a game after it's over. It's curious that every game since the U.S. Championships I felt that I was lucky to win,

but the playoff against Aguilar for fifth place was a game I felt I was unlucky to lose. The bad feeling lasted several days. Later when I reevaluated this loss, I found that this was probably the best thing that happened. I lost when it didn't matter too much if the U.S. placed fifth or sixth. If I had lost earlier our standing would have been much worse. Second, this loss hurt me so badly that I am determined to study harder to become stronger. Third, if I had won my last game I would have delusions that I am strong when really I am not.



Aguilar vs. Kobashigawa
(Photo by Tibor Bogнар)

One of the great pleasures of this tournament was the bond of friendship formed among all of the Go players. We played Go, went sight-seeing, and dined together for one short week but these are people I will feel close to for the rest of my life. When we all parted after the tournament I felt sad, but sure someday I will see everyone again.

Commentaries by Takemiya, Otake, Shiraishi, and Kobayashi Chizu opened my eyes even more as to how Go should be played. I greatly appreciated their criticisms and only hope that I can share their knowledge among Go players here. I would have loved to hear commentaries by these Go professionals indefinitely.

I was also pleased to meet the American professionals, Michael Redmond and Jim Kerwin, and the Go diplomats, John Power and Jim Davies. Mr. Kerwin mentioned his return to the U.S. which I am sure is good news to the American Go community. He has not decided where to settle; but, wherever it is, I am sure his return will help promote Go. I heard many good things about Michael Redmond's potential. I am sure he will live up to the expectations and become a top professional. Unlike Jim, Mike intends to live permanently in Japan. I wish him every success in his professional career.

I would like to thank John Power and Jim Davies for acting as ambassadors during my trip in Japan. Through them I met many professionals and players.

Again I would like to thank everyone connected with this tournament for an experience that I will always treasure.

Sidney Kobashigawa

GO IN IOWA

The Iowa City Go Club meets every Tuesday night at 7:30 PM in The Wheel Room, Iowa Memorial Union in Iowa City. Of a total of 35 members (ranging for 20 kyu to 6 dan), 10-15 players appear on an average night. For further information contact Jim Ehrhardt (319 351-6050).

The Iowa City Spring Handicap Tournament pitted 25 players against one another in three sections. The Open Section was won by Hideo Yanasigawa, 3K; the B Section (11K and up) by Yoshihisa Iwai, 7K; and the C Section by Ken Davenport, 17K.

Presenting Pente by Barbara Calhoun

It looks like a Go board, but it isn't. Maybe it's the soft vinyl or the decorative border curving into the board on each side or the small, clear, bead-like, glass-blown stones of yellow and green. No, it's not Go - it's Pente, a new game with a new Greek name in an old game family.

Pente is Greek for "5" and the game Pente will be recognizable to many Go players as a variation of Go-Moku. The players strive to get 5 stones in a horizontal, vertical or diagonal line - as in Go-Moku. But the added wrinkle in Pente is that a pair of stones in a line can be captured if surrounded on both ends by the opponent's stones, that capturing five pairs of stones also wins the game, and that there are a half dozen other novel variations to choose from in Pente.

Pente is fast and fun. I played a few games and found its rules to greatly shorten the game - generally taking 25 moves or less - and, on first impression, to simplify it. But Pente is far from trivial and, like Go, its easy rules mask substantial room for skill.

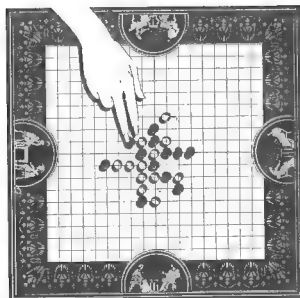
Pente is produced by Pente Games, Inc. in Stillwater, Oklahoma where it was conceived by its president, Gary Gabriel. Admittedly adopting the concept from Go-Moku, Gabriel developed the Pente variation, designed the board and pieces, and, after rejections by the big names in game marketing, set about producing sets and promoting Pente himself. The game has now spread widely from its base in Oklahoma and Texas.

Of 1600 avid Pente players in the U.S., 900 vied in 50 local qualifying tournaments for all expense paid trips to Dallas for the Fourth Annual World Pente Championship this past February - sponsored by Pente Games, Inc.. The winner of the \$5000 first prize in the field of 36 regional finalists was John Krenz, a graduate student at the U. of Minnesota (St. Paul). 9 other cash prizes worth \$5000, a trip to London for two and Pente equipment were also awarded. Pente Games Inc. also publishes a Pente newsletter including game commentary with Pente notation and is working for the formation of a U.S. Pente Association.

The AGA has received a number of inquiries from people who heard about Go through Pente. Although Pente has taken on a European face (a line of three is called a "triai" - from the Greek), the Pente organization is quick to admit the game's affiliation with its oriental cousins, Go-Moku, Niniku-Rinju and Go. A short description of Go is included in the back of the Pente instruction booklets, as is the address of the AGA.

The promoters of Pente claim that Go can be played on a Pente board - with the purchase of additional stones. But a 19 line game might seem strange. On each side 3 first line points are lost to the decorative border and the glass bead "stones" are proportionally smaller than Go stones making connectivity harder to see. One also feels the absence of the simple elegance of a traditional board and the "feel" of "real" stones. But the Pente set has an aesthetic of its own and compares well to some of the Go sets manufactured in the U.S. with their cheap, undersized stones and indented boards. Many people unspoiled by experience with a traditional Go board could quite happily play Go with a Pente set - particularly 9x9 (there are enough stones in the basic Pente set to play Pente, Go-Moku, or 9x9.) The roll-up Pente board of vinyl retails near \$15 and is eminently portable. \$20 would buy enough extra beads to play 19 line Go.

Gary Gabriel says he is aiming Pente at the "backgammon" set and is promoting it with slick professional advertising. He would like to make Pente a household word, and he just might be succeeding. For more information on Pente, write to Pente Games, Inc./P.O. Box 1546/Stillwater, Oklahoma 74074.



Based on writings by Kaoru Iwamoto, 9-dan
 Translation by T. Ogoshi English Preparation by Roger A. Newlander
 Edited by Don Wiener

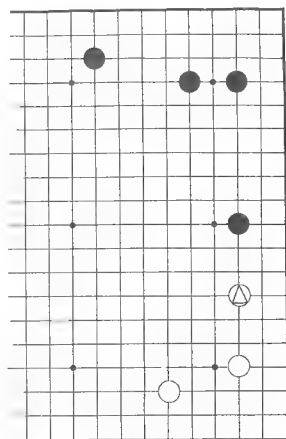
PART I - KESHI (Continued from last issue)

TYPE VIII

This B formation is not much different from the previous Type (Type VII - AGJ 16:4), except that W is approaching from the bottom right hand side (WΔ). Because of this there is more room for action. In this case, where the B stones are spaced so far apart, it even seems possible for W to try an Uchikomi (invasion) right into B's area.

DIAGRAM 1: Another possibility is the "shoulder hit" of W1 in this Diagram. Regarding this W1, I already have shown various methods for using this strategy in connection with Diagram 12 of the previous Type. Here W has a 2-line extension from his corner (WΔ). In this case, the shoulder hit is quite appropriate. In fact, it is almost a joseki.

Against W1 B plays 2 to 6. Note that if B played B6 at a, W would jump to b with W7, and B's form would not be desirable as explained in Diagrams 13 and 14 of Type VII (AGJ 16:4).



Type VIII

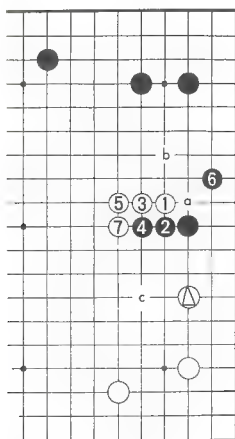


Diagram 1

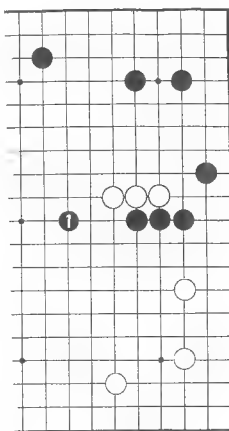


Diagram 2

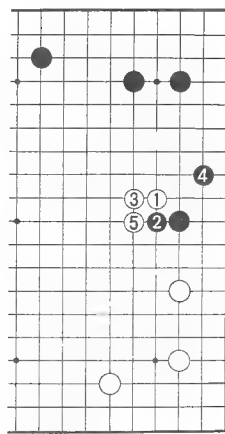


Diagram 3

DIAGRAM 2: The turning play at W7 in Diagram 1 is necessary. If it were omitted B could vigorously attack the W stones by playing B1 in Diagram 2. Then, even if W weathers the storm, he still will be faced with a strong B wall and a greatly weakened lower side. Besides that, in his escape attempt W will strengthen B's upper defenses. On the other hand, if B extends to c in Diagram 1 after W7, W in his countering maneuvers will greatly strengthen the lower area. This is another of the aims of W7.

DIAGRAM 3: Here we see what would happen if B plays at 4 immediately after playing 2. The difference between Diagrams 1 & 3 is rather fine; however, the form of Diagram 1 is slightly preferable for B.

DIAGRAMS 4 & 5: Instead of W3 of Diagram 3, W sometimes plays 3 in Diagram 4. If B continues by playing B4 at 6 and W then plays at 4, the form reverts to that of Diagram 1. However, B will prefer to cut with 4 and then connect underneath (wataru) with B8. Should B omit 8 as shown in Diagram 5, W will occupy this point and B's 4-stone group will immediately be threatened.

DIAGRAM 6: Should B play as shown here, we have a mix-up with the style of the previous Type. In that Type, B had a foundation for his forces and this line of play was quite correct. Here, where that foundation is lacking (note WΔ), the play is not correct. Here, as before, the slanting jump of W7 is very effective.

DIAGRAM 7: If B neglects to play at B8 following Diagram 6, W could cut off the B forces by playing one point below 8. But even if B does play at 8, W can play at 9 or even invade at a. These possibilities for W are due to B's poor move at 2 in Diagram 6.

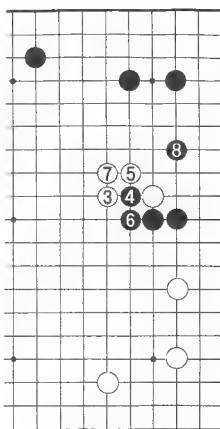


Diagram 4

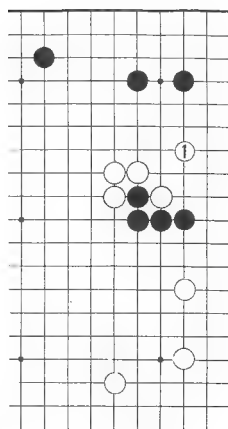


Diagram 5

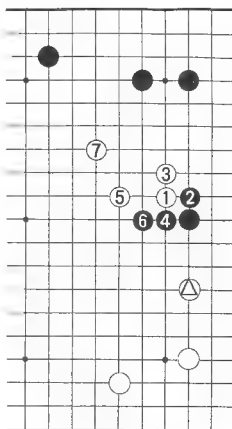


Diagram 6

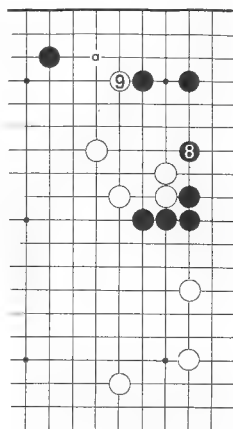


Diagram 7

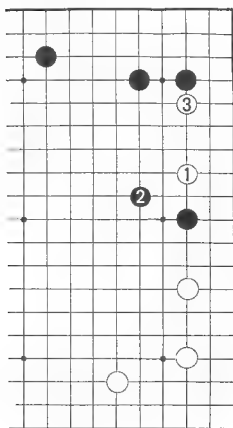


Diagram 8

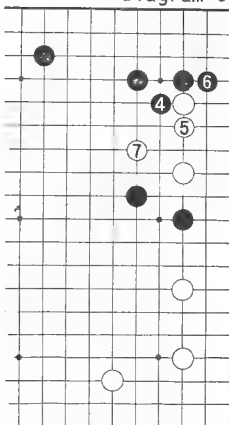


Diagram 9

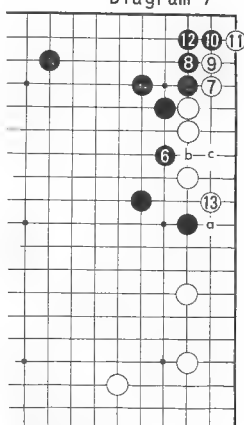


Diagram 10

DIAGRAMS 8, 9 & 10: If W invades deep with 1 in Diagram 8 it is advisable for B to make a knight's move jump at 2 and start encircling W. W plays 3 to create living space. In answer to this last W play, B might play B4 & 6 in Diagram 9, but these plays are not appropriate on this occasion. The main reason is that they allow W's invading group to become stabilized and, following this, W can stabilize his lower area due to the pressure on the now isolated 2 B stones. Instead of this, after 4 & 5 of Diagram 9 B can make the strong placement of 6 in Diagram 10 and the play might proceed up through 13. Here it is not urgent for B to play 14 at a, as after W's reply at b, B's formation becomes a little uneasy. Therefore, B might consider a plan to attack W's lower corner, bearing in mind an appropriate time to make this attack (Ba threatens Bc). In general, the situation gives B a formidable outward influence at the cost of a little area on the side.

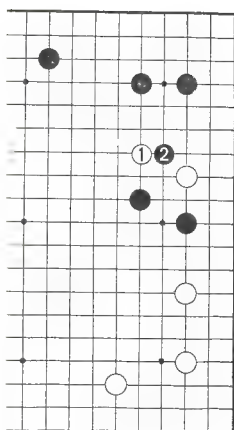


Diagram 11

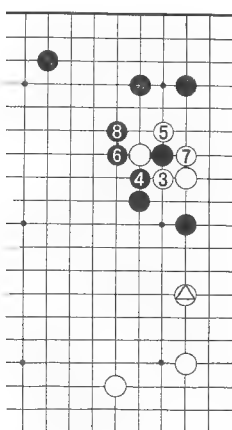


Diagram 12

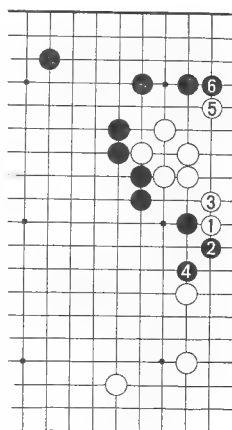


Diagram 13

DIAGRAMS 11, 12 & 13: If W plays W1 in Diagram 11 instead of 3 in Diagram 8, B's proper reply should be 2, "cutting at the waist of the knight's move." Diagram 12 shows what would happen if W tried to cut off B2 with W3. B sacrifices a stone and blocks W from the outside. Again B forms a strong outside influence. In Diagram 12 W could connect with his other forces if WΔ were a line higher, but as it is, connection is not possible. Therefore, he adopts the measures of Diagram 13 in order to live. B, in addition to his strong outside influence, immediately threatens W's lower side. Thus the W position is not enviable. DIAGRAM 14: If W decides not to cut, then B captures an important stone with 2 and 4. After W3 & 5, W is forced to run outward in a manner which escapes but does not take territory. This is, therefore, not to W's advantage.

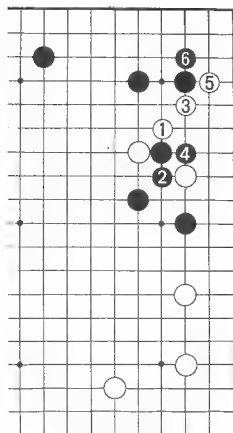
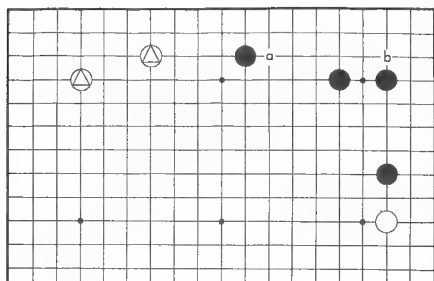


Diagram 14

TYPE IX

This Type resembles Type IV (AGJ 16:3) more than any of the other Types. The difference is only that B's upper side extension was at a, one line closer to B's corner. Since it does resemble the form of Type IV, should W take the same action as he did there? In other words, is the 3-3 point (b) the proper attack? In this case it would be too easy for B to establish the whole upper side by the principles given in Type IV. The extra line includes additional area that must be taken into consideration. In this instance we should try to put to use the friendly forces at the left (WΔ) in planning our tactics.

DIAGRAM 1: Thus in this Type W might try playing W1 as shown here. This type of attack is often a good strategy when the



TYPE IX

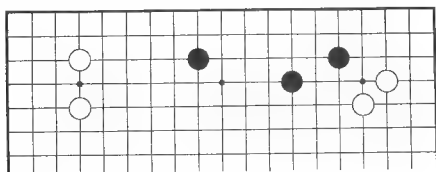


Diagram A

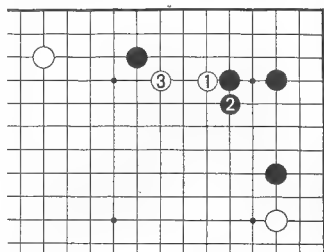


Diagram 1

opponent's stones are separated by 3 lines as in this formation. (This same method of attack can be used in Diagrams A, B, & C where, you will notice, this same condition exists. For instance, in Diagram C the attack would begin at a.) Against this type of attack by W, B can play B2 of Diagram 1. This kind of defense is always correct and is the most popular. There are no disadvantages to this defense. The other possible answers give rise to many complications and variations. After B2, W plays 3. This is in the spirit of trying to cut down B's area by Keshi (erasure). The Diagrams to follow illustrate positions that are perhaps well-known to the reader.

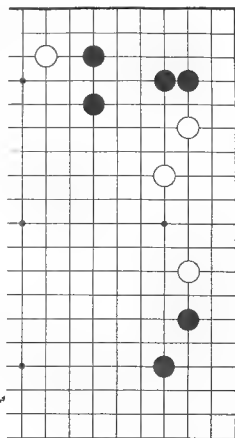


Diagram B

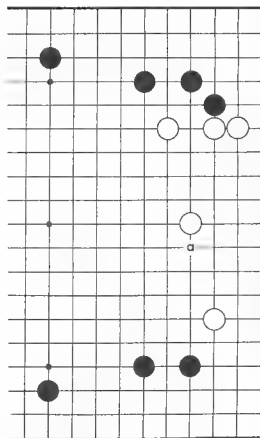


Diagram C

DIAGRAM 2: After the exchange through 9, W has accomplished his purpose. B cannot connect his now-isolated stones with the corner. W later can harrass these forces.

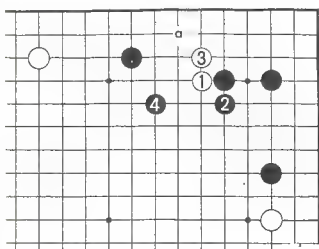


Diagram D

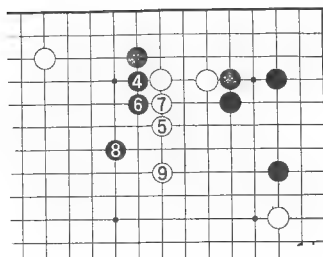


Diagram 2

In Diagram D we see what would happen if W tries to invade further after B2. After B's encircling move at 4, W must struggle just to stay alive. In this struggle B can build up his out-

side influence almost effortlessly. It would have been a better idea for W to have entered all the way in the beginning by playing his 1 at a, rather than to try entering in this manner.

DIAGRAMS 3 & 4:

This B method of defense is quite often seen. B2 is a good aggressive type of reply to W1. W is forced to draw back with 3, for any

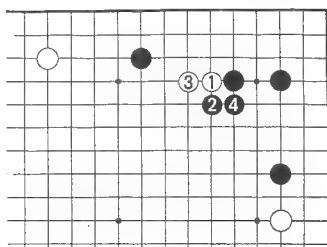


Diagram 3

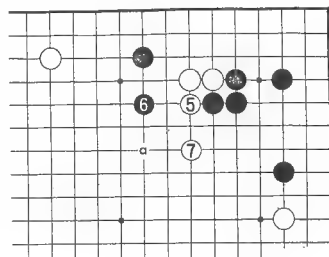


Diagram 4

other play would not be good (see, for example, Diagram 6). B's reply at 4 is very sturdy. (He can also play two lines above 4 as shown in Diagram 5.) Following from Diagram 3 to Diagram 4, W turns with 5 followed by B6 and W7. W has achieved the object of Keshi, but in the event that B's next play is at a, the B position would have no particular weakness. The result is about even for both sides.

DIAGRAM 5: B can also play 4 here. After W9, W's position is quite strong, but as B can make a connection by playing at a, the position can be considered equal.

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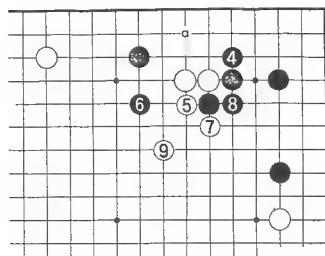


Diagram 5

GO IN SONOMA COUNTY

The Sonoma County Go Club meets Friday evenings from 6:30 PM on, at 637 Dexter St. in Santa Rosa. In addition, Saturday meetings are held from 10:00 AM at 2227 Mendocino Ave., also in Santa Rosa. For further information call (707) 542-1816, or Matt Duling at (707) 538-8238.

DIAGRAMS 6 & 7:

What if W changes his 3rd move in Diagram 3 to that of Diagram 6? After the exchange through B6, W1 has become useless.

However, B2 & 6 cannot be considered

wasted. W must now stop B from connecting, so he plays W7 in Diagram 7. After the play through W11 we have a form similar to that of Diagram 2 but slightly worse for W.

DIAGRAMS 8 & 9:

Should B originally just retreat to 2 as in Diagram 8, W can simply jump out to 3, letting B connect. There is no need to stop this connection as it will take place low where little territory is gained; meanwhile W3 has

gotten out far enough

into the center to have room to move comfortably, so W has accomplished his aim of Keshi. After the preceding Diagram the best that B can do is to make the connection, and the result might be as shown in Diagram 9.

Note that although B's position is now stabilized, it cannot hope to get much larger, whereas W's forces are beginning to exert outside influence.

DIAGRAM 10: Instead of W7 in Diagram 9, W could also have played the simple jump at 1 in Diagram 10.

DIAGRAM 11: If W, instead of jumping out at W3 in Diagram 8, decides to try

and stop B from connecting with W1

in Diagram 11, then B plays at the key point of 2. After this W will have a hard time staying alive. B is also now threatening to play at a with strong effect.

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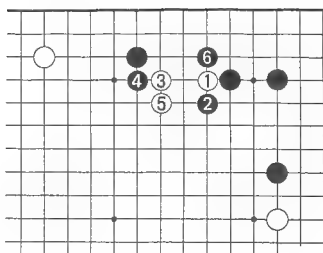


Diagram 6

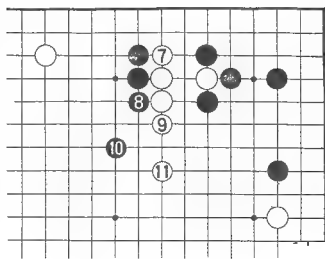


Diagram 7

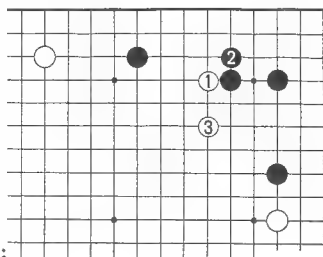


Diagram 8

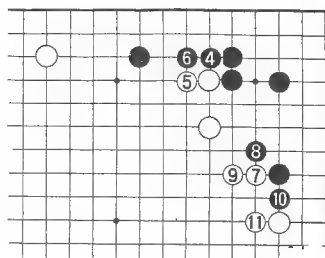


Diagram 9

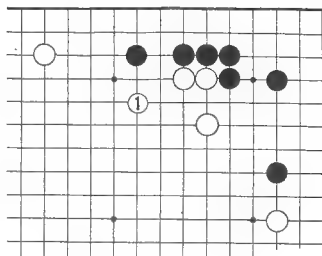


Diagram 10

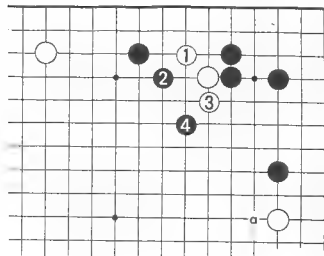


Diagram 11

GO IN RIVER CITY

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DIAGRAMS 12 & 13:

W1 in Diagram 12 is also a clumsy alternative for W. After the "hook" of B2 in Diagram 13 and the plays W3 & B4, W is without an effective reply.

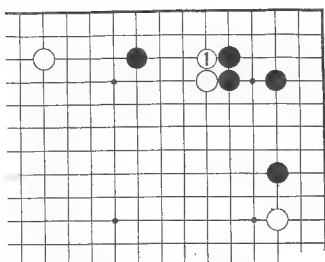


Diagram 12

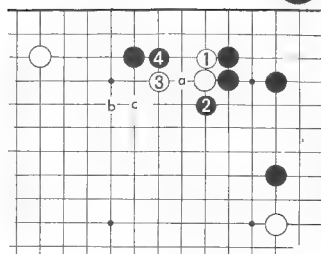


Diagram 13

If he connects up

with 5 at a, B simply plays b and effectively pursues W. If W plays W3 at a, then B would play his 4 at c. Both of these variations are very effective for B.

DIAGRAMS 14 & 15:

As mentioned earlier, there are other alternatives for B after W's initial play at 1 in Diagram 1, one of them being B2 in Diagram 14.

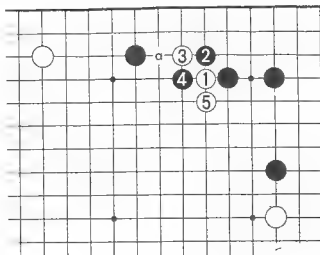


Diagram 14

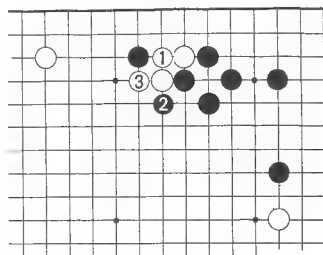


Diagram 15

This leads to some rather complicated variations

which may depend on the ladder situation (the ladders will head toward the lower left corner). After B2, W plays the necessary hane at 3. B4 and W5 are practically forced. If W plays 5 at a (letting B capture a stone at 5), the situation might develop as in Diagram 15. This is generally not advisable for W, even though he can smother the B stone with 3.

DIAGRAM 16: Besides the variation of B4 in Diagram 14, there is also B1 here, but after W connects at 2, W has too much room outside. Compare this with Diagram 13.

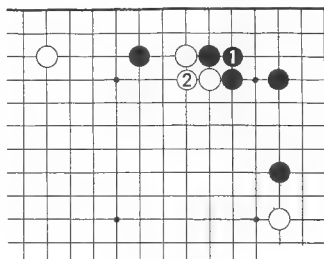


Diagram 16

(continued next page...)

GO IN KANSAS CITY

The Go Club of Greater Kansas City is located at 9200 West 116th St, Overland Park, Kansas 66210. For further information contact Dr. Tatsuo Sato, at the same address.

GO IN SYRACUSE

On Thursday evenings the Syracuse University Hall of Languages resounds to the snap of stone on wood, as Go players express themselves in the language of "life and death" competition. To join in the fun, contact Dave Sillars (315) 684-9415, Mark Brown at 240 Buckingham, or Rich Sobel at 706 Allen.

DIAGRAMS 17, 18 & 19: After W5 of Diagram 14, B could play 6 in Diagram 17, unless the ladder at Wa were bad for him. He can also play from the other side, at 8, instead (refer to Diagrams 19 & 30).

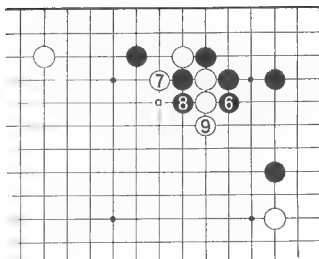


Diagram 17

W also has two other ways to play. The ladder situation is explained in Diagram 18 where, if W4 captures the important blocking stones, W would emerge the winner. Even when the ladder at 4 doesn't work, the form of Diagram 19 is not unfavorable for W. Here W still exerts an influence towards the center.

DIAGRAMS 20 & 21: If the ladder is unfavorable for B, then B1 of Diagram 18 is obviously wrong. Instead he would have to connect with 10 & 12 of Diagram 20. Sometimes

B may adopt this procedure even with a favorable ladder, but then W would turn as in Diagram 21 instead of playing W13 in Diagram 20. This might be followed by Ba.

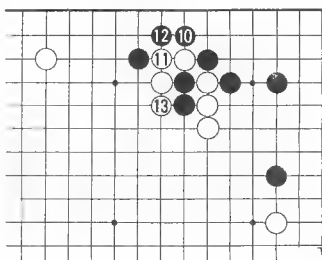


Diagram 20

Then W can capture

2 stones with b or follow after B with c.

DIAGRAM 22: Another method for W when the ladder is unfavorable is to cut at 7 and then draw back at 9. Here B10 is unavoidable. W can later invade at a or b, and B's area will be reduced considerably. Therefore, this is also not good for B.

DIAGRAMS 23 & 24 (next page): Instead of B10 in Diagram 20, B might push at 1 in Diagram 23. W can play 2 and 4, not worrying about the fate of the three stones. For that matter, W could make the same play as early as W7 in Diagram 17, as shown in Diagram 24. A comparison of this position with the previous

Diagram is difficult, but there are many ways for W to play, and he has the freedom to select from among them.

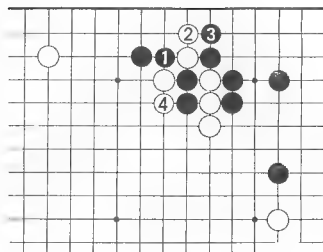


Diagram 18

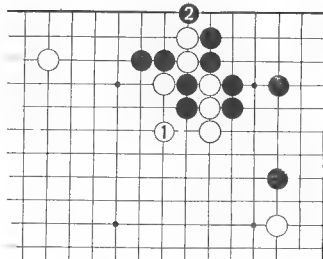


Diagram 19

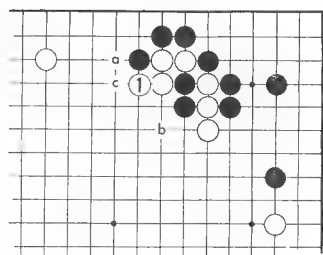


Diagram 21

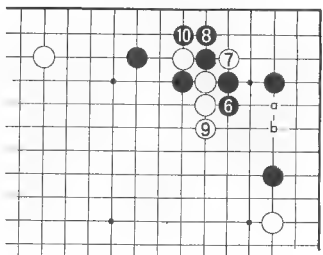


Diagram 22

DIAGRAMS 25 & 26:

Regardless of the ladder relation, it would be a bad idea for B to play as in Diagram 25 with the idea of giving up a stone in order to make connection (Diagram 26). To seek such a low connection as this is a bad policy. Besides, W can now aim at the attack at a or b.

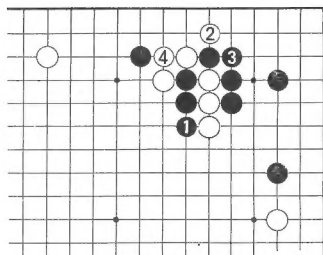


Diagram 23

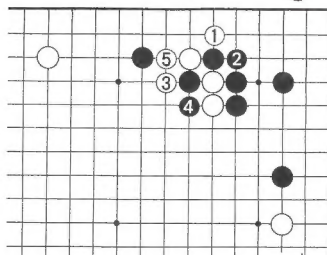


Diagram 24

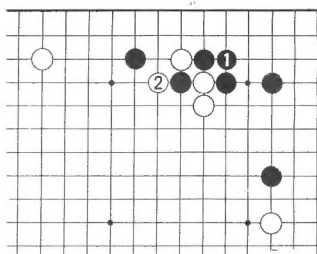


Diagram 25

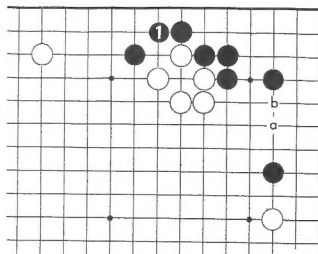


Diagram 26

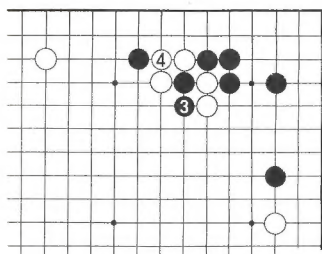


Diagram 27

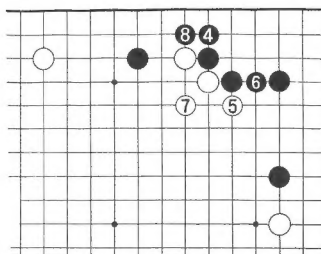


Diagram 28

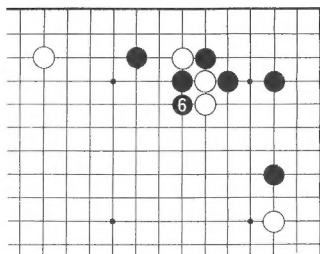


Diagram 29

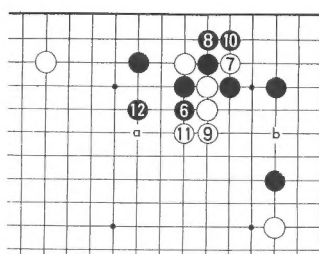


Diagram 30

DIAGRAM 27:

Even if B does not give up the stone, but moves out as in Diagram 27, the position is not good for B.

DIAGRAM 28: Should B try another purely defensive move such as 4 in Diagram 28, W will play 5 & 7 and accomplish his original aim of Keshi.

DIAGRAMS 29 & 30: Equally possible after W5 of

Diagram 14 is the push of B6 in Diagram 29. The result, shown in Diagram 30, has become standard. After 12 W can play at a or even attack at b. Because W has these options of play, the position can be called about even, or at least it cannot be called undesirable for W.

DIAGRAMS 31 & 32: A possible variation for W is shown in Diagram 31, where W tries for immediate territory with W7. The play may continue as in Diagram 32 where both sides have gained something. W has gained territory and B has improved his outward influence.

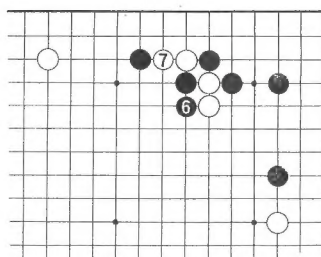


Diagram 31

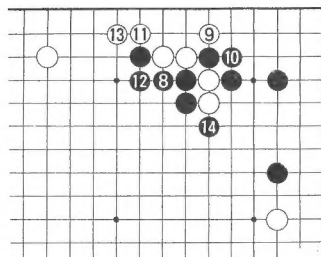


Diagram 32

In conclusion then it can be said that it is always right for B to play as in Diagram 1, but undesirable to hane from below as in Diagram 14. The basic idea of this hane is to try to hold connection between the forces. This is against the principles of sound play, which demand that W be attacked and not allowed to get strong in B's area of influence.



A SMALL KESHI OF LAST ISSUE

AGJ 16:4 had an unfortunate tenuki in its Keshi and Uchikomi article; diagrams 31 and 32 and accompanying text were missing while diagrams 37 and 38 were repeated. The corrections are below. White has just played 47 in diagram 30 after 30 minutes of contemplation.

Fig. 30

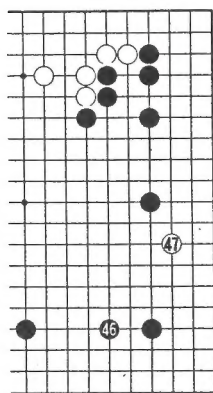


Figure 31. (48-49)

Black plays the "iron post" at 48 as a measure to seal off the upper area. White continues by running in with 49. This play could be thought a little too far in, but venturing such a play relies on one's ability to read out possible sequences. That is to say...

Fig. 31

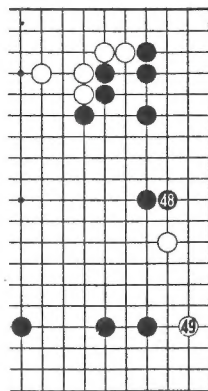
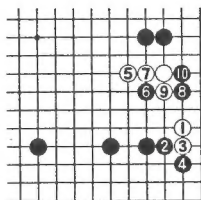


Fig. 32

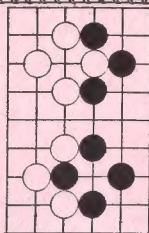
Figure 32. (Reference),
Were white to slide in with a play at 1, instead of white 49, black can play at 2, 4, and when white plays at 5, black can attack with the sequence

through 10 thereby undermining the foundation of white's group. Now, because white still has a weak group of stones on the lower board, his new baseless group creates compounded problems.



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